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# DAILY MUSIC PRODUCER

## VOL.2



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# SINGLE POSTS





## 3 USES FOR COMPRESSION

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1 Making the volume more consistent

2 Glueing the sounds together

3 Taming the attack or tail



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## 4 MASTERING MISTAKES

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1. Overcompressing the track
2. Thinking that louder is better
3. Master with an unbalanced mix
4. Using and adding plugins without a purpose



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## 4 TIPS FOR VOCALS

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- 1 - Record doubles and harmonies
- 2 - Apply a heavy autotune effect to add an artificial sound
- 3 - Emphasize certain phrases by layering multiple takes
- 4 - Add reverb to the vocal to create ambience



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## 4 TIPS FOR VOCALS PART 2

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- 1 - Use ad-libs to fill empty spaces in the mix
- 2 - Add shouts to the chorus for extra energy
- 3 - Duplicate the vocal and pitch it down an octave
- 4 - Use frequency shifting to give them a different character



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## 5 PIECES OF ADVICE TO USE ON EVERY SONG

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- Have a clear vision of what you want to achieve with your mix
- Color code and organize your channels
- Create mix busses for instruments
- Choose the right reference track
- Take breaks



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## 5 WAYS TO GET POWERFUL DROPS

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- 1 Automate a low-cut filter to remove the low frequencies before the drop hits.
- 2 Automate the mix knob from reverb. Make it wet before the drop hits and then go back to 0% wet.
- 3 Leave an empty space before the drop hits or fill it with a fill sound.
- 4 Automate the width to narrow the stereo image before the drop hits.
- 5 Automate the volume to lower 2dB or 3dB before the drop hits.



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## 6 MIXING MISTAKES

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- 1 Not using a reference track
- 2 Not mixing in the context of the song
- 3 Always using the same settings
- 4 Trying to fix mix problems during mastering
- 5 Using plugins for no reason
- 6 Not checking the mono-compatibility



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## 6 SYNTH CONCEPTS

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- Envelope:** Controls how a signal evolves over time. Typical controls are attack, decay, sustain and release.
- Monophonic:** Produces a single pitch at a time.
- Polyphonic:** Can play more than one note at time.
- Unison:** Sets each oscillator on a synth to the same frequency.
- Voice:** A single path within a synthesizer for creating a pitched sound.
- Velocity:** Intensity with which a key is struck.



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## 6 TIPS FOR A WIDER MIX

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- 1 - Use ping-pong delay
- 2 - Hard-pan similar sounds
- 3 - Double track instruments
- 4 - Use mid-side processing
- 5 - Pan percussion and layers to the sides
- 6 - Use stereo imaging plugins



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## 6 WAYS TO MAKE THE KICK HIT HARD

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- Start with a quality sound
- Use a soft-clipper
- Shape the kick with an EQ
- Layer sounds
- Try parallel processing
- Sidechain other sounds to the kick



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## ADD BODY TO THE VOCAL

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If your vocal is sounding thin, try using a **PULTEC** type of EQ or similar and apply a slight boost around 100Hz.

Be sure not to overdo this or the vocal will sound muddy.

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## ADD COLOR TO YOUR SOUNDS

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If you want to **add color to your sound**, saturation is one of the simplest methods to make anything sound more powerful, professional and alive!

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# ADD EXTRA ATTACK TO YOUR LEAD

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When you're layering try to add a **pluck** or **percussion** sound to add extra attack to the main lead.

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# ADVANCED COMPRESSION TECHNIQUE

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Some compressors have an **EQ incorporated**.

This can be useful if you want to apply the compression to a specific range and **not to the whole audio spectrum**.

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# AUDIO FORMAT EXPLAINED

**WAV:** Is an uncompressed file format considered as standard in audio processing. Highest quality without any loss, but larger file size.

**AIFF:** Also an uncompressed file format, however, WAV was developed by Microsoft, while AIFF was developed by Apple. One advantage is that AIFF supports metadata, while WAV does not.

**FLAC:** An audio codec for lossless compression. It can be compressed to around 50% of the original file size and decompressed afterwards.

**MP3:** Highly compressed. This format isn't recommended for audio processing, but is commonly used for online use because of its small size.

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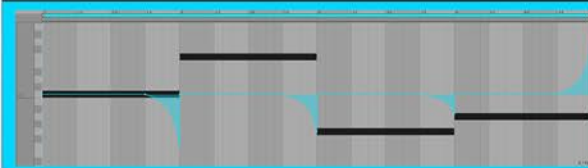


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# BASS GLIDES TO KEEP INTEREST

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If you want to make your **bassline more interesting**, add more life by adding pitch bends while moving between notes.

This also mimics how a real bass player slides between notes.

You can achieve the same effect using the portamento or the glide on your synth.

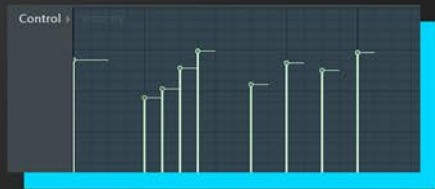
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## BETTER HATS USING VELOCITY

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Alternating the velocity of your hats will make them sound more **dynamic** and **natural**. If you don't do this, the hats will probably sound artificial.



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## BOUNCE MIDI TO AUDIO

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In order to **save CPU usage**, you can bounce your MIDI to audio. Some DAWs also have the option to Freeze your channels, which has the added benefit of being able to unfreeze them if you need to make further changes, while still saving CPU.



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## CLEAN MIX BASIC HABIT

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If you want to achieve a clean-sounding mix, you should only mix with fresh ears. But what does this mean?

When you spend many hours working on a track, your ears will get tired. If you are experiencing ear fatigue, you won't be able to hear the mix clearly enough to make good decisions.

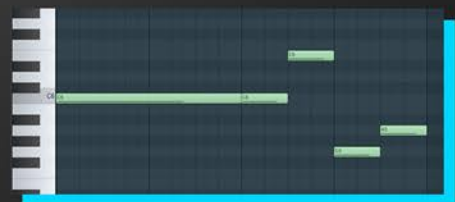
**Take a break and come back later!**



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## CREATE TENSION ON YOUR TRACK

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If you want to add drama to your track, a great trick is to **add tension using the bass**. To do that, introduce the bass using a long sustained first note held for a few bars, then introduce the rest of the progression.

By doing this, you're building anticipation for the rest of the bass melody, then releasing it when you complete the bassline.

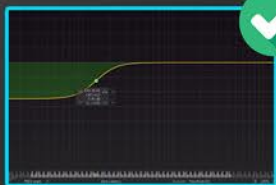


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# CUTS VS SHELVES

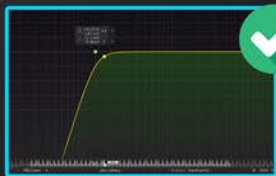
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## SHELF

Using a low shelf will only reduce the volume of the affected frequencies.

If you want to remove the affected frequencies, the best filter you can use is a low-cut.



## LOW-CUT

Using a low-cut is what you need if you want to get rid of those frequencies. You will end up with a much cleaner mix! But be careful not to overuse them, which can make your mix sound disjointed and sterile.



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# DE-ESSER TRICK

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The **De-Essing** process is commonly used for vocals, but you can apply it to other sounds too!

- **Cymbals:** Control the brightness
- **Guitars:** Control the harshness
- **Bass Guitar:** Control the string noise
- **Kicks:** Reduce the click (extra high freq)



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# DRUM DISTORTION FOR GLUE

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Adding **distortion** or **saturation** to the drum bus can help to glue the drums together.

By slightly increasing the distortion you are giving a common character to the drums that they can all share.



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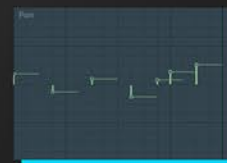


# HI-HAT TRICKS!

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Vary the **velocity** to create a natural feeling



Play with **panning** to make it more interesting and unique



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# HOW TO ADD ATTACK TO YOUR SYNTH

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In order to add more **attack** to the synth, play with the pitch envelope of your VST.

Set a short decay with no sustain. You should hear a **'click'** sound.



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# HOW TO DESIGN A HUGE BASS

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- Add octave jumps to add groove
- Add some rolls
- Add tape stop effect
- Add glide effects
- Add saturation
- Add syncopations to keep it interesting



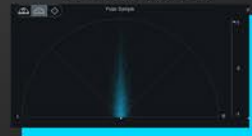
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# HOW TO ADD WIDTH WITH REVERB

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## WITHOUT REVERB



In order to add **width** to the sounds, you can add reverb.

## WITH REVERB



Reverb adds **depth** and creates a **wider presence** to the sound.



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# HOW TO MAKE BOUNCY HI-HATS

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Change the **velocity** of each note to make your hi-hats sound bouncy and more natural.



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## HOW TO MAKE THE TELEPHONE EFFECT

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In order to create the 'Telephone' or 'Radio' effect, you can add an EQ and adjust it like this.

Most EQ plugins have a preset available so be sure to check yours!

You can also try adding **distortion** and **compression** for a more pronounced effect.



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## HOW TO MAKE YOUR BASS SOUND GOOD ON PORTABLE SPEAKERS

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A lot of people will listen your music on one of these. A track with bassthat is mostly sub, **won't cut through**.

Use saturation or distortion to add harmonics to the bassline so it becomes **more audible**.

You can try layering a mid-bass so your mix traslates well on smaller speakers.



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## HOW TO SPICE UP YOUR REVERB

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A great way to add a different texture to your mix and make it more unique is by adding effects to the reverb.

Try adding **saturation**, **distortion**, **flanger** before or after the reverb.

Feel free to experiment!



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## HOW TO USE REFERENCE TRACKS

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- Select around 3 references similar to the genre you're working with
- Compare your mix with the references using a spectrum analyzer
- Flip between your track and the reference in real time and check the stereo field
- Compare the LUFS
- Compare the tracks on headphones and with speakers

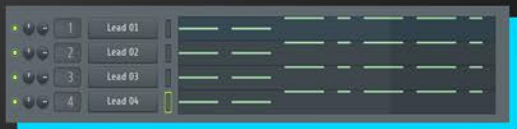






# LAYERING EXPLAINED

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Layering is when you combine **multiple individual sounds** to create a single, more complete sound. For example, you can layer a guitar and a synth together to create an **interesting** and **powerful** lead sound, or layer multiple synths to fill the frequency spectrum.



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# LOW-CUT YOUR REVERB!

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When you add a reverb at the end of the effect chain, be sure to add a low-cut to remove some of the **unwanted frequencies**.

Most reverb plugins have a low-cut knob integrated into their interface.

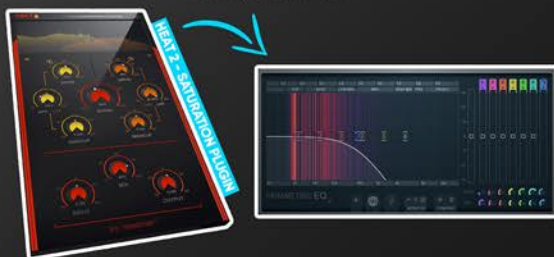


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# MAKE A HUGE SUB-BASS

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Create a send channel that has a **saturation** plugin and **low pass filter** cutting the high frequencies. Now, send your subbass to this channel and adjust the amount to taste.

The result is a **stronger sub-bassline!**



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# MAKE SPACE FOR KICK AND 808

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Kick and 808 tend to fight for the same frequency range when they're playing at the same time.

If they are not mixed correctly, this **can cause several issues in the mix**.

In order to avoid this, add a fade-in on the 808 or you can sidechain the 808 to the kick.



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# MAKE YOUR SNARE HIT HARD!

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Cut the lows and boost around 2000Hz



Add parallel process to add attack



Add extra harmonics with saturation or distortion



Balance the sounds of your track in order to make the snare stand out



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# MASTERING COMPRESSION

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To glue all the sounds together and reduce large peaks during the mastering process, you'll probably compress the track. Here are some examples for how you can do that:

## GLUE COMPRESSION



Ratio: 1.5:1 - 2:1

Attack: 60 - 120ms

Release: 250 - 350ms

## PEAK LIMITING COMPRESSION



Ratio: 6:1 - 10:1

Attack: 5 - 20ms

Release: 10 - 30ms

Keep in mind that this is just a general guide and that you should use your ears to decide which settings will be best for your track.



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# MID/SIDE EQ TRICK

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If you want to remove muddiness from your track and make it tighter, add an EQ and select the **mid/side processing**.

Then, low-cut on the side to remove all the frequencies below 125Hz.

This will keep the **low frequencies in mono**.



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# MIX AT LOW VOLUME

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In the process of mixing, try to reduce the volume so you **mix at low levels**.

By doing this, you're taking care of your ears and preventing fatigue.



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## MIC HOLDING EFFECT

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## MORE CLARITY WITH THIS SIDECCHAIN TRICK

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To improve the **tightness** and **clarity** of your track, try sidechaining your reverb and delay to your synths/leads.

That way, your synths and leads have room to shine through without the reverb and delay covering them up.

It will help you to keep the sounds and the overall track cleaner.

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## MOST COMMON FREQUENCY RANGES

WITH THEIR CHARACTERISTICS

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## MUST-KNOW SOUND DESIGN TIPS

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- Add an LFO
- Change the wavetable position
- Modulate the pitch
- Detune to make it wider
- Utilize different types of distortion

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# ONLINE TOOLS FOR MUSIC PRODUCERS

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**SOUNDGYM**  
Ear training



**VOCALREMOVER.ORG**  
AI powered  
production tools



**TRACKLIB**  
Sample original  
tracks



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Sample Packs, Kits,  
Courses and more!



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# PANNING MISTAKE

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Many people think that you can make a mono sound stereo by simply duplicating it and panning to the left and right. However, if you do this, it will still sound mono, because our ears will perceive both sides as the same.

After duplicating, you need to add slightly **different processing** to each side so they sound different.

For extra width, you can also add a very short delay to one side. This is called the **Haas Effect**.

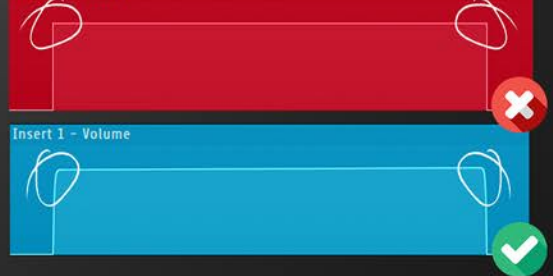


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# ON AUTOMATIONS...

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Insert 1 - Volume



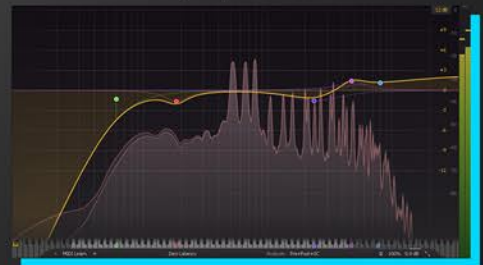
Avoid **hard cuts** on the automations and create smoother transitions. This way you will reduce the possibility of creating unexpected **noises** or **'clicks'** on the sounds.



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# PIANO EQ

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- Cut below **60Hz** to remove rumble/sub and prevent it from clashing with the bass.
- Cut between **150Hz - 200Hz** to reduce mudiness and between 2kHz - 3kHz to make space for vocals and guitars.
- Boost **3kHz - 5kHz** with a high shelf to add presence and clarity.



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# PIANO ROLL SHORTCUTS

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	WIN	MAC
Quantize	Alt + Q	Option + Q
Quick quantize	Ctrl + Q	Cmd + Q
Quick chop	Ctrl + U	Cmd + U
Select All	Ctrl + A	Cmd + A
Deselect	Ctrl + D	Cmd + D
Mute Section	Alt + M	Option + M
Arpeggiate	Alt + A	Option + A
Randomize	Alt + R	Option + R

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# PITCH VS FORMANT SHIFTING

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## PITCH SHIFTING

Pitch shifting is the traditional way to lower or raise the pitch of a sound.

## FORMANT SHIFTING

Formant shifting is altering the timbre of the sound without affecting its pitch or timing.

It helps you change the perception of how the vocal or sound has been performed.



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# PROCESS VOCALS IN A UNIQUE WAY

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- Double tracking
- Telephone effect, filters, distortion vocoder and different effects
- Add a ton of reverb to create ambiance
- Sampling it
- Chopping it
- Aggressive pitch correction or formant shifting




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# REMOVE UNNECESSARY FREQUENCIES

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In the process of mixing, you should **remove unnecessary frequencies** from sounds.

Hi-hats or cymbals can often contain low frequencies that you don't really need.


By removing unnecessary frequencies from your sounds, you will end up with a **much cleaner mix**

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# STARTER HOME STUDIO

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**AUDIO-TECHNICA ATH-M30X**  
PRICE: \$60



**FOCUSRITE SCARLETT SOLO**  
PRICE: \$99



**KRK ROKIT CLASSIC 5**  
PRICE: \$250



**AKAI MPK MINI MK3**  
PRICE: \$89




**AUDIO-TECHNICA AT2020**  
PRICE: \$99

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# THE OCTATONIC SCALE

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The **octatonic** or **diminished** scale is incredibly versatile.

It's often used to improvise over 7th chords, and provides dark and ominous feeling.

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# THE SECRET FL STUDIO TOOLBAR

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Press **F3** when you are on the playlist to show this toolbar.

This can really **change your workflow** because you can easily select tools from there!

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# TIPS FOR BETTER DRUMS

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- Add some ghost kicks (lighter hits/taps) between your main kick hits
- Move a few notes off-grid to add swing
- Add percussion hits to accentuate the rhythm
- Use reverse sounds to change things up and add movement
- Pan some of your drums and percussion to the sides



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## TIPS FOR BETTER DRUMS

@w.a.production **PART 2**

- Add some ghost snares (lighter hits/taps) between your main snare hits
- Experiment with the swing for more groove
- Play with the velocity of each sound
- Use rolls to add movement
- Use vocal chops/shouts in place of some drum sounds for extra energy

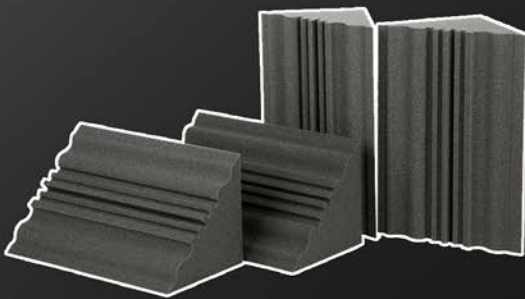


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## USE BASS TRAPS

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If you have too many bass reflections in your home studio, try using **bass traps** in the corners. These will reduce the reflections.



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## TWO REVERBS INSTEAD OF ONE

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Add two different reverbs to the vocals.

First, **add a very short reverb** to the vocals to create a 3D space for it. Just a very short amount, it shouldn't be noticeable.

Then, **add a longer reverb** to place the vocals in space. This is the 'classic' reverb effect.



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## USE THE AMBIANCE

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When you're outside, record some sounds from your environment that you can use in your productions.

By adding natural sounds people have heard before, you can transport them to a **different and authentic place with your music**.



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# VOCAL EQ TIPS

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- Remove unnecessary frequencies below **130Hz**
- Boost at **150Hz - 200Hz** to add more body
- Remove nasal sound around **1kHz**
- Boost around **5kHz** to add presence
- Cut around **7kHz** to get rid of harsh and sibilant sounds



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# WHAT TO LEARN AS A BEGINNER

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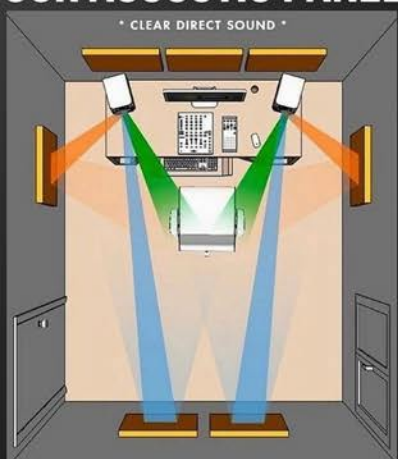
- Volume Balancing
- Start with one genre
- Basics of sound design
- Compression & EQing
- Arrangement
- Reverb Parameters
- Delay Parameters



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# WHERE TO PLACE YOUR ACOUSTIC PANELS

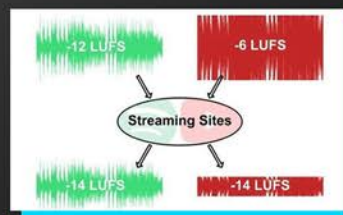


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# YOUR MUSIC ON STREAMING SITES

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When a loud track and a quiet track are normalized to the same loudness, the tonal balance comparison becomes unbiased. This means the louder track no longer sounds like it has more clarity or a richer bass and, if it's too loud, it can sound **overcompressed**.



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# CAROUSEL POSTS



HOW TO  
READ THIS?

## FIRST

01

# SYNTH CONCEPTS TO KNOW

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## SECOND

02

**Envelope** – Controls how a signal involves over time. Typical controls are attack, decay, sustain and release.

**Monophonic** – Produces just a single pitch at a time.

**Polyphonic** – Can produce more than one note at a time.

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## THIRD

03

**Unison** – Sets each oscillator on a synth to the same frequency.

**Voice** – A single path within a synthesizer for creating a pitched sound.

**Velocity** – The intensity with which a key is struck.

**Portamento** – When the pitch gradually changes from note to note

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HOW TO  
READ THIS?

FIRST

01

# HOW TO BE A BETTER

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PRODUCER  
PRODUCER  
PRODUCER



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SECOND

02

Listen to many different  
genres to find **inspiration**.



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THIRD

03

Ask for **honest feedback**  
and don't take it too  
personally.



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FOURTH

04

Learn about **music theory**.  
Knowing it will improve  
your composition  
skills significantly.



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HOW TO  
READ THIS?

FIRST

05

Learn and **master your DAW**. There are a ton of tricks that you probably don't know.

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SECOND

06

**Practice** as much as you can. There is no shortcut, just practice.

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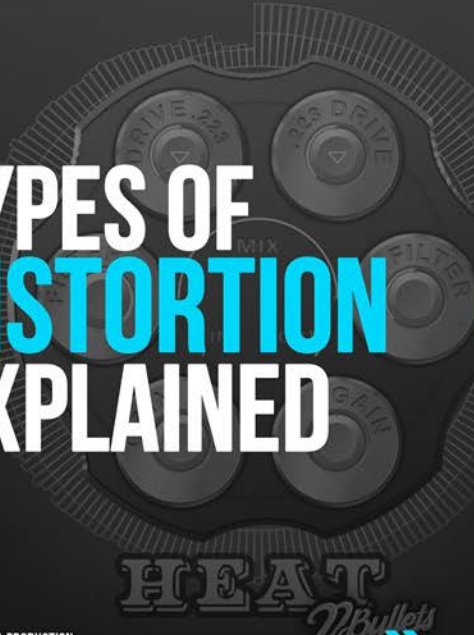




HOW TO  
READ THIS?

## FIRST

01



# TYPES OF DISTORTION EXPLAINED

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## SECOND

02

**Distortion** is an easy way to add body and warmth to a sound...

But there are different types of distortion that **you should know...**

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## THIRD

03

# TUBE

Tube distortion produces a harmonic effect which makes your sound louder and adds harmonics.

This type of distortion is often described as warm and rich.

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## FOURTH

04

# TAPE

Tape saturation emulates the old process of going through different tapes.

This type of saturation is great for adding warmth and cohesion.

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HOW TO  
READ THIS?

## FIRST

05

### BITCRUSH

Bitcrushing reduces the resolution of digital audio.

This type of distortion is usually applied in sound design or for making interesting effects.

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## SECOND

01



# SIMPLE MIXING ROADMAP

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## THIRD

02

### Adjust Levels

Before doing anything else, make sure to adjust the levels. This will give you an initial and clear vision.

1

2

### Subtractive EQ

Remove unnecessary and resonant frequencies.

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4

### Equalization

EQ your sounds to change the character of it.  
- skip this step if you don't want to.

3

### Compression

Start adding some compression to add some pressure and consistency.

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**5 Color**  
Add color with saturation or distortion if needed.  
- Check **Heat 2** plugin for incredible results! -


**6 Effects**  
Then, you can start adding effects such as reverb or delay.

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## SECOND

01

# BOOKS FOR MUSIC PRODUCERS

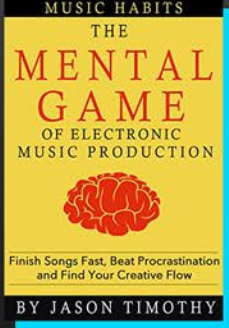


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### THE MENTAL GAME OF ELECTRONIC MUSIC PRODUCERS



MUSIC HABITS  
THE  
**MENTAL  
GAME**  
OF ELECTRONIC  
MUSIC PRODUCTION

Finish Songs Fast, Beat Procrastination  
and Find Your Creative Flow

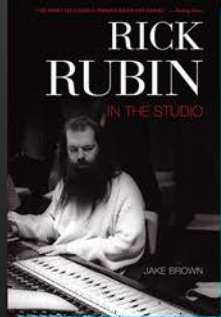
BY JASON TIMOTHY

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## FOURTH

03

### RICK RUBIN IN THE STUDIO



RICK  
RUBIN  
IN THE STUDIO

JAKE BROWN

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### VORWERK TIP OF THE WEEK



(Part 1 & 2)

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## SECOND

05

### MIXING WITH IMPACT



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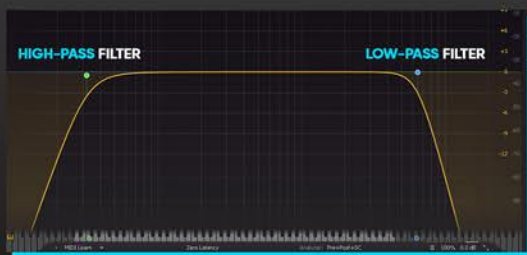


## THIRD

01

### TYPES OF FILTERS

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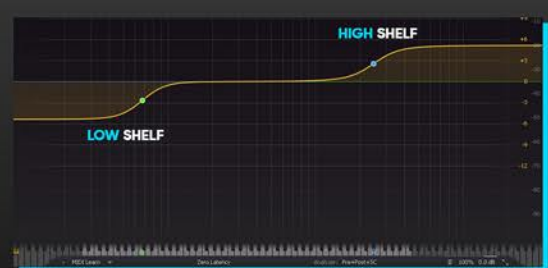


## FOURTH

02

### TYPES OF FILTERS

@W.A.PRODUCTION



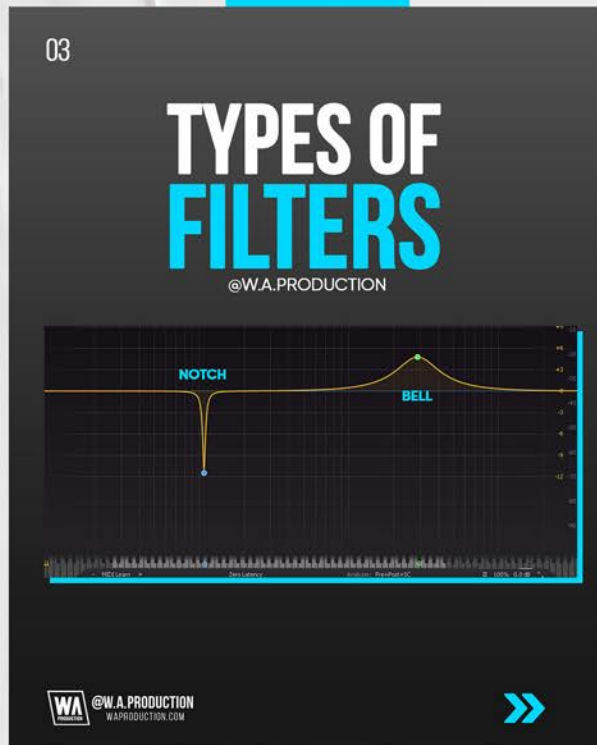
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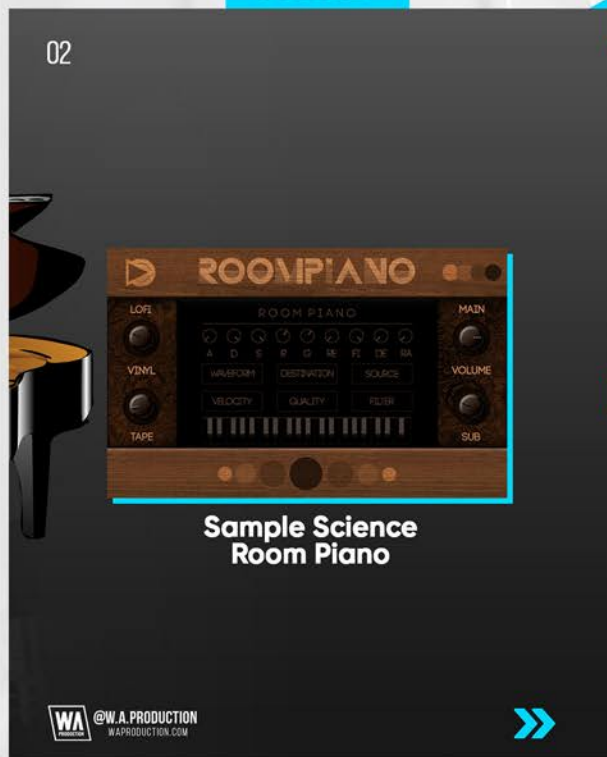
FIRST



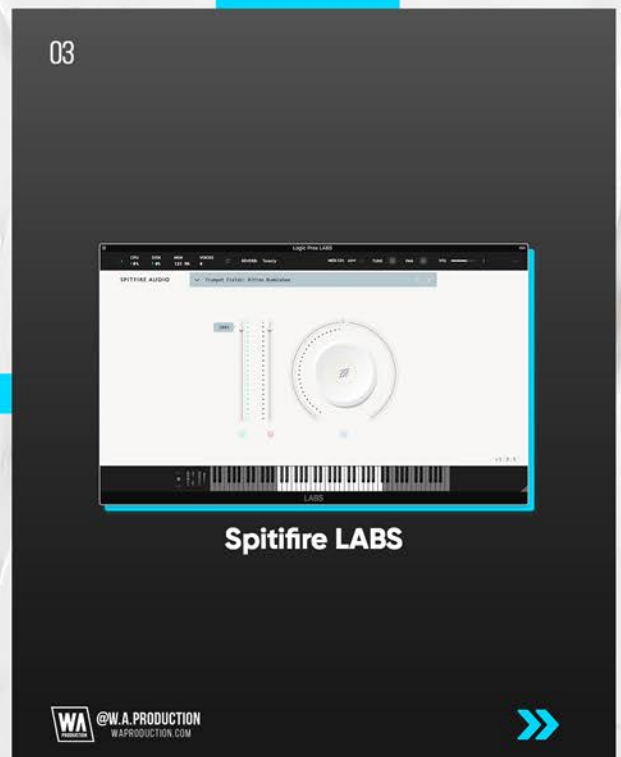
SECOND



THIRD



FOURTH



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SECOND

04



99Sounds Upright Piano

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Versilian Upright No. 1

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06



SoundMagic Piano One

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# MASTERING IS NOT THE SOLUTION



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Mastering won't turn a  
bad mix into a great one...



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However, mastering  
can turn a well-mixed  
track into an  
even **better one...**

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so before you start the  
mastering process,  
focus on getting the  
**best mix you can!**

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# WHAT'S MASTERING?



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As producers, we often  
talk about **mastering**...



...but, what is it?

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Mastering can be thought of as  
the glue, varnish, and polish that  
enhance the quality of a playback.

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This is accomplished by balancing  
the stereo mix and sound components.

Equalization, compression, limiting,  
and stereo enhancement are all  
common mastering techniques.

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# BUT

Don't forget that good  
mastering **won't fix**  
a bad mix...

...but it will turn a good  
mix into a  
**professional-quality song!**

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